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ABSTRACT

As an aid for teachers in instruction planning, a detailed English course of study is presented. Philosophies for each of three parts: Composition; Language; Literature are given. Each of these sections includes: Aims, Instructional Materials, Suggestions. (NF)

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ENGLISH

ROCHESTER PUBLIC SCHOOLS
ROCHESTER, MINNESOTA

ED 068920

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A Course of Study in

ENGLISH

for

Grade Ten

Rochester Public Schools
Rochester, Minnesota
1971

Dr. J. A. Kinder, Superintendent of Schools
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CS 200 186

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PHILOSOPHY:

"It is the philosophy of the Rochester Public Schools to set up learning experiences and situations that will enable the student to develop his whole being to the maximum of his ability."

GOALS:

The attainment of this philosophy centers around these goals;

To stimulate a desire to learn
To help the child master the basic skills of learning
To develop the ability to work and play with others
To promote emotional stability and strengthen wholesome moral and spiritual behavior
To learn his capabilities and limitations
To develop and strengthen his ability to meet and solve problems of life
To contribute something worthwhile to society
To develop habits conducive to healthful and happy living
To develop worthy use of leisure time
To develop a sympathetic understanding and an awareness of the problems of the community, the nation, and the world
To develop a civic responsibility and be an active member of society
To develop an appreciation for the wise use and conservation of resources
To develop self-discipline
To develop a consciousness of personal grace and charm

Statement of philosophy
and goals accepted by
the Summer Workshop

MESSAGE TO TEACHERS

This English course of study was written by a dedicated staff who felt that our total English program should have a new look.

The new look provided is the result of four years' effort of our English teachers, during which time they examined all materials available, experimented with new programs, and sought the advice of experts in the field.

The result has been this course of study which should be your guide to planning your instruction. In each instance you are given many options for teaching the concepts herein. Within those options you are free to plan your methodology.

In the next few years, experiments in organization for English instruction will be held in various schools. Before such experiments are begun, agreement must be reached among the members so affected by change. The trend is toward shorter courses in English with more flexibility for student choice. This trend should be reflected in your plans for experimentation. Performance objectives should be stated in your planning where you feel such an approach will be profitable to you and your students. In all cases evaluation criteria should be built into reorganization of your curriculum. The limits of content in such changes will be this course of study, unless such permission be granted by joint agreement between the department and administration.

I wish to thank personally our co-chairmen, Ted Kueker and Bob Robinson, and those who worked with them as listed below. Continuing efforts will be made to keep this guide up to date.

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The English Course of Study cover, prepared by John Marshall High School art teacher David Grimsrud, illustrates the four concepts which are the basis for studying literature in the Rochester high schools:

1. Man in relation to himself

2. Man in relation to his fellow man

3. Man in relation to nature and his environment

4. Man in relation to a supreme being

The first concept is illustrated by "The Cry," by Edvard Munch; the second by "Family," by Henry Moore; the third by "Blast II," by Adolph Gottlieb. The creator of "Celtic Cross," which illustrates the fourth concept, is unknown.

PHILOSOPHY FOR THE COMPOSITION CURRICULUM

It is the basic assumption of this committee that growth in language skills is cumulative in nature. This growth results from sequential and purposeful writing and speaking by the student and direct teaching and evaluation by the teacher. The high correlation between innate intelligence and ability to write indicates that not every student will become a highly skillful writer. However, through writing the student learns the skills of acute observation and careful thinking and can become a fairly competent writer of exposition if not of imaginative prose.

Although each of the concepts and types of composition presented in this course of study must be taught and reinforced, flexibility is afforded by a variety of available materials and teacher imagination. Teachers must realize that a progression in the quality of work done is more important than the quantity of work done.

Junior High:

The student of average or above average intelligence is expected to develop the ability to organize precise sentences, to group sequential ideas for oral and written compositions, and to write single paragraphs of narration, description, and exposition.

Senior High:

Every student should be able to write a well-constructed paragraph. The student of average or above average intelligence is expected to develop the ability to write multi-paragraph themes of narration, description, and exposition. In addition, he should acquire a knowledge of stylistic devices.

This course in oral and written composition is designed for all students except those provided for by the slow learner curriculum. Assignments given to develop ability in each area of composition must be appropriate to the ability level of the student who is expected to fulfill the requirement. All assignments should be challenging, yet they should assure the student of some degree of success.

THE COMPOSITION PROGRAM IN LITERATURE

Composition should be taught as part of an integrated program, not as an isolated activity. Reading, writing, speaking, listening, and appreciating literature should reinforce each other in a spiral logical natural manner.

Literature can help the student over the barrier of having nothing to say. To have something to say, the student must think. To think, he must be stimulated. The teacher, by asking well-chosen questions related to the literature, can aid in application of the thought process through which the student, once stimulated, goes on to organize and present his ideas in a logical, coherent manner.

Composition ability is aided by close reading. If the student is required to

take a close look at the literature, he has to analyze and evaluate it in ways that reading alone cannot accomplish. Such an experience in composition sharpens perception and understanding and requires the student to organize and state his thoughts and feelings about what he reads.

Also, by using short selections for analysis, the teacher can help the student develop an understanding for the rhetorical devices authors use to make their communication as effective as possible.

RELATIONSHIP OF GRAMMAR, USAGE, AND MECHANICS TO COMPOSITION

> The evidence of research clearly indicates that . . . there is no necessary correlation between understanding of grammatical science and effectiveness of expression and correctness of usage. The evidence is clear in the second place that the teaching of systematic grammar is not a satisfactory substitute for the teaching of English usage or of effective expression. The goal is the formation of habit. The effective use of English is, in general, best taught by continuous practice in the use of language in meaningful situations.
>
> "Teaching Languages as Communication" by Dora V. Smith, English Journal, March 1960

The study of grammar is an entity, justifiable as an academic study in itself. It can, moreover, help the student develop an appreciation of the possibilities for expansion and manipulation of our language patterns. Through experimentation in expanding sentences, the student will develop an awareness of the beauty of sentence structure in works of well-known authors and will see the possibilities for variety in his own writing.

The student should be aware of the relationship of standard usage and good mechanics to good writing. For example, since punctuation is an important aid in translating thought to written expression, it is best taught as an integral part of written communication. Practical application is more meaningful than rule learning.

VOCABULARY GROWTH

Continual work with diction by reading, by using the thesaurus and the dictionary, by practicing new words in speech, and by writing will make word choice a natural and familiar part of the thinking process. A good vocabulary does not mean using big words exclusively, but does mean using words most appropriate to the situation.

AN AUDIENCE FOR ORAL AND WRITTEN COMPOSITION

One characteristic of good writing and speaking is its appropriateness to the audience for whom it is intended. Just as a speaker always directs his words to an audience, the writer communicates his thought to someone. Although the

student may sometimes write for his own satisfaction, he should be aware that he is writing to be read and that he has a receptive reader who is genuinely concerned with what he has to say.

The student should be given many opportunities to write and speak for audiences other than the teacher. He should be encouraged to write for publication and contests, and to send the letters he writes.

SHORT VERSUS LONG COMPOSITION

Compositions of one to five paragraphs, written at frequent intervals, are more effective than longer compositions. Studies reveal that the assignment of short compositions results in better handling of subject matter, fewer mistakes in grammar, more legible writing, neater papers, and a willingness by the student to comply with the assignment. The following reinforce this premise:

1. The student can be given more frequent writing assignments.
2. The student is far more responsible to the assignment that stresses quality for quantity.
3. The student will be less likely to repeat errors in a short theme.
4. The student will be more likely to meet with success in writing short compositions.
5. The student will be able to revise short papers more easily.
6. The student will learn to be concise and to choose topics which are very specific.
7. The student will have themes evaluated more frequently.
8. By writing the basic five-paragraph theme, the student will gain adequate experience with the basics of form, unity, continuity, sentence structure, diction, and tone to enable him to write more complex papers.

IMAGINATIVE OR CREATIVE COMPOSITION

Imaginative composition or creative writing is important. This type of writing should be done as much as possible, but never in the junior high school at the expense of personal writing nor in the high school at the expense of exposition. A teacher should make every effort to free creative talent, but he should never penalize a student who lacks ability to write imaginatively.

Although a high school student needs the discipline of exposition, he should be encouraged to write creatively. Because creative writing is unique, subjective, and often very personal, it is not only difficult to teach but almost impossible to judge. Therefore, this type of writing should be evaluated rather than graded.

IMPROMPTU AND EXTEMPORANEOUS COMPOSITION

Impromptu and extemporaneous composition at all grade levels gives the student practice in thinking and organizing ideas quickly, in meeting everyday situations, in writing themes similar to those required on job and college applications, and in writing themes under circumstances similar to those of a college English placement examination.

IN-CLASS WRITING

With in-class writing, all the basic planning and composing is done in the classroom under the teacher's supervision. After the class has been given an overview of the assignment and detailed instructions on each step of the composing process, each student has the time and place for the sustained effort required in preparing a composition. In addition, the teacher has time to assist each student by guiding him, through inductive questions, to solve his own composition problems. The teacher-student relationship is enhanced as a student responds to the personal interest the teacher shows in his work. When the teacher observes a common difficulty, he has the opportunity to help the entire class. With the assignment made clear and adjusted to the student's ability and with time for diligent work, the student should produce a better composition.

EVALUATION

A completed assignment should be followed by prompt evaluation. Comments should be adjusted to the assignment and to the individual student, inducing him to recognize his strengths and to correct his weaknesses. A paper should be evaluated on the basis of what the student has been taught about writing, not just on the basis of mechanical proficiency. The most effective way to evaluate is the student-teacher conference.

REVISION

Revision should be a learning experience. Revision of the rough draft should precede the submission of any formal composition. As a general rule, revision following evaluation should be completed before a subsequent composition assignment is given. Total rewriting may not be necessary.

Each student must be taught the techniques of profitable revision. He must also be taught that revision should be done objectively, as an integral and creative part of the total writing process, and should be done before a composition is edited and proofread. The composition and revision should be filed in the composition folder.

WRITING FOLDERS

A writing folder should be provided for each student and kept in the English classroom. Representative composition assignments should be filed in cumulative order and should be easily accessible to the student, providing him with the opportunity to avoid previous weaknesses and to build on strengths. The folder should also be available for student-teacher conferences, parent conferences, and the department chairman. Contents of the folder shall be returned to the student at the end of the school year.

PHILOSOPHY FOR THE LANGUAGE CURRICULUM

The limits of man's language are the limits of his world. Language is a human invention through which man reveals his behavior. Because the language is the unifying ingredient in the English curriculum, each student should acquire a perspective of and an appreciation for language.

Language is a medium through which inductive learning takes place. A student learns and retains information and rules best when there is an element of self-discovery and self-generation in the thought process.

GOALS OF LANGUAGE STUDY

The student should gain a basic understanding of the concepts in the curriculum:

Language is symbolic.
Language is a system.
Language is speech.
Language has a traceable history and is constantly changing.
Language operates on various levels.

Language concepts are acquired gradually and must be reviewed and reinforced. Language instruction should be functional and applicable to the needs of the student, with emphasis on oral participation for the less able student.

LISTENING AND SPEAKING

The student at the junior and senior high school needs practice in oral composition. Because modern methods of communication rely heavily on the spoken word, it is imperative that each student learns to listen to the language and to speak the language well.

Listening techniques must be <u>taught</u>. Each student should be involved in situations which motivate him to listen purposefully.

USAGE

The student should be aware of the levels of usage and use them appropriately. Because standard English has economic and social advantages the student should become familiar with and have a use of the dialect which has the widespread approval of people in positions of influence and leadership. He should also know that as the expectations of society change, so will usage.

GRAMMAR

The student should be familiar with the phonology, syntax, and semantics of our language. The study of grammar should make the student aware of the choices open to him in developing sentence variety, conciseness, and effectiveness of expression.

VOCABULARY AND SPELLING

The student should learn how words undergo changes in meaning and should recognize the power of words and use them forcefully. For vocabulary growth and spelling the student should study the ways by which English words are made. He should learn spelling through morphology and phonology.

MECHANICS

Conventions of mechanics should be taught in relationship to composition. Emphasis should be on the clarification that mechanics gives to sentence meaning rather than on mere rule learning.

PHILOSOPHY FOR THE LITERATURE CURRICULUM

Growth in literary skills is sequential and cumulative. Understanding of subject matter precedes sensitivity to form and style; analytical skill aids in developing discrimination in taste. Every expanding skill rests on a firm basis of comprehension and application of previous learning.

A well-planned program of literature consists of a judicious balance between writings of universally acknowledged merit and contemporary writings of literary merit (including student work) that offer insights into current problems and vital issues.

Literature helps an individual to mature by involving him in vicarious experiences of life. It brings out personal potentialities and leads him toward his full status as a human being.

The study of literature encompasses the humanistic dimension, genre, and multiple levels of meaning. The humanistic dimension deals with ideas that have engrossed men over the centuries: the relationship of man to himself, of man to his fellow man, of man to nature and environment, and of man to a supreme being. Genre contributes meaning to the work or controls the meaning of the work in special ways, so that the consideration of form in general and of forms in particular becomes a necessary part of the curriculum in literature. Meaning exists in a literary work on multiple levels, but no one meaning can be totally isolated from the other levels within a work.

GOALS

Every student should understand and appreciate literature for its humanistic values. He should develop, inductively, an awareness of his relationship to the spectrum of human experience, be familiar with the various genre, and recognize various levels of meaning.

ASPECTS OF LITERATURE

I. The Humanistic Dimension of Literature

The serious writer is concerned with the relationsip of man to himself, to his fellow man, to nature and his environment, and to a supreme being. Each of these areas contributes to and interacts with the others to influence the character, desires, and aspirations of man. Separation of the areas simplifies analysis, promotes understanding, and facilitates teaching. It is essential to realize the inseparability of the four aspects of man's environment.

A. Man's relationship to himself

One of the most important relationships developed by the author involves man's awareness of himself - his strengths and his weaknesses, his triumphs and his failures, his actions and his inactions. How does

man react psychologically to intense isolation or extreme torture? How is he affected by environmental changes such as the movement from the country to the city? These are the kinds of questions the reader must attempt to answer within the limits of his personality and background.

B. Man's relationship to his fellow man

The conflict existing between individuals or between the individual and society is a dominant theme. If a reader brings some knowledge of the dynamics of social structure to his reading, he will better infer the concepts which are basic to a writer's thesis. A knowledge of culture as a determining factor which influences behavior and thought supplies a background which enables a reader to be sympathetic to values different from his own.

C. Man's relationship to nature and his environment

Concepts centering on man and his relationship to the physical world are developed by examining problems such as: What physical abilities enable man to adapt to conditions imposed by location? How does exposure to various physical conditions influence the growth of character and personality? Why do the effects of similar experiences vary from one individual to another? How has man through the ages viewed nature? More complex problems arise when the focus changes to that part of the physical world which is man's own creation. This part of the physical environment is frequently the subject of protest literature.

D. Man's relationship to a supreme being

For thousands of years man has sought answers to such questions as: How was the world created? Why are we here? Who am I? Man attempts to answer these questions by creating myths and by exploring his relationship to a supreme being through other literary types.

II. Genre

Genre distinctions are useful but rather arbitrary ways to classify literary works. The development of new forms together with important shifts in the bases of critical theory has altered the concept of genre. Genre is a category of artistic composition characterized by a particular style, form, or content.

III. Levels of Meaning

Meaning exists on primary and secondary levels in a literary selection. On the primary level, the reader is involved with understanding events, relationships among characters, and relationships between the character and his environment. On the secondary level, the reader must be aware of figurative language, tone, and theme.

ORAL READING

Oral reading by the teacher and the student is essential for promoting appreciation of literature and sensitivity to language. Though a student learns to read literature silently and though this is economical in terms of class time, oral reading can be a valuable experience which cannot be supplied by either the phonograph or the tape recorder.

LITERARY TERMS

The teacher at each grade level has a responsibility for making a student aware of literary devices where they are readily observable and significant to a work. What is important is the effectiveness of the technique on the total impact of the selection, not the term itself. Reinforcement in future selections will enable a student to see structural and stylistic elements as avenues to understanding and deeper appreciation of literature.

SENIOR HIGH SCHOOL LITERATURE PREFACE

All literature selections and genre are grouped into the four humanistic dimensions with some selections included in more than one category. Each dimension and genre contains selections which are within the ability range of any of our groups. The teacher should select from each of the four categories, including materials which demonstrate or illustrate the literary skills and concepts to be introduced and which are appropriate to the student's ability. The teacher must plan his own teaching units within the categories and is not required to teach specific titles or authors, except that Shakespearean plays are required at grades ten and twelve and excerpts from The Odyssey are required at grade ten.

Literature selections may differ from those indicated in the guide provided (1) that the selection is appropriate for that grade level, (2) that the selection is not reserved for another grade level, and (3) that the general objectives are met.

COMPOSITION

GRADE TEN

Title	Location	Supplementary Materials
Adventures in Appreciation (Laureate Edition)	Classroom	
The Effective Theme	IMC	
English Grammar and Composition 11	Classroom	
Models and Exercises	IMC	
Unit Lessons in Composition	IMC or Classroom	
Writing Themes About Literature	IMC	

COMPOSITION SEQUENCE CHART

NARRATIVE

- Dialogue
- Point of View
- Tone
- Description

DESCRIPTIVE

- General Organization
- Use of Details
- Word Usage
- Figurative Language
- Creative Composition

EXPOSITORY

- Methods of Organization
- Organization
- Coherence
- Unity
- Comparison
- Persuasion
- Narration, Description, Exposition
- Letters
- Investigative Report
- Essay Tests

ORAL AND WRITTEN COMPOSITION: NARRATIVE

DIALOGUE

SKILL: Effectively writing dialogue

AIMS: To use dialogue wisely

To punctuate dialogue accurately

To use effective titles

EMPHASIS: Many examples of dialogue are available in literature; the students should profit from studying these examples. In his own writing the student should employ dialogue smoothly and correctly.

INSTRUCTIONAL MATERIALS: Adventures in Appreciation (Laureate edition, pp. 373-375)
English Grammar and Composition
Models and Exercises, Section III, Lesson 15

SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION: NARRATIVE — POINT OF VIEW

SKILL: Recognizing the use and importance of varying points of view

AIMS: To distinguish between and define the two types of first person point of view and the third person omniscient point of view

EMPHASIS: The understanding of point of view should be received from both literature and composition. Distinction in the kinds of point of view, with the advantages and disadvantages of them, is a concept which should be stressed. Each student should also understand that any shift in point of view must be necessary and clear.

INSTRUCTIONAL MATERIALS:
English Grammar and Composition (pp. 474-475)
Models and Exercises, Section III, Lesson 17
Unit Lessons in Composition, Unit 4

SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION: NARRATIVE

TONE

SKILLS: Creating a definite and purposeful tone

AIMS: To identify tone as the product of several factors and sentence structure

To discover that word choice is a major factor in creating tone

To use tone for effect

EMPHASIS: Although the concept of tone is not new to the student, the further use of it should be emphasized. The student should be aware of the concept not only in his composition but also in his literature.

INSTRUCTIONAL MATERIALS: Adventures in Appreciation (Laureate edition) Short Story, Section II

Unit Lessons in Composition, Book I (pp. 41-45, 101-104)

SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION: NARRATIVE — DESCRIPTION

SKILL: Combining effectively descriptive with narrative writing

AIMS: To retain the relationship of descriptive to the narrative

EMPHASIS: The student should have the experience of using this combination in at least one composition assignment.

INSTRUCTIONAL MATERIALS: Models and Exercises, Lesson 16

SUGGESTIONS: This type of composition provides the student with opportunities for personal and imaginative writing. As this type of writing, it may be assigned more frequently at this grade level.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE

GENERAL ORGANIZATION

SKILL: Applying the principles of logical, coherent order in descriptive composition

AIMS: To apply the powers of observation by identifying and studying the subject

To determine the central focus of the composition

To study the general methods of organization

To analyze the effect of the various methods of organization

To use effective titles

EMPHASIS: Two areas which should be stressed in descriptive that also relate to narrative and expository writing are observation and organization. These are the foundations upon which skills in composition are strengthened. The student must see that writing must have vitality and that writing without planning is a waste of words.

Reviewing the order of the introduction, body, and conclusion may not always be pertinent to this type of composition, but it will help to strengthen the concept of organization.

INSTRUCTIONAL MATERIALS: Models and Exercises, Lesson 8, Lesson 10
Unit Lessons in Composition

SUGGESTIONS: In many situations it is helpful to describe what is seen by recording the movement of the eyes. This order of observation is a natural method of organizing that material into a composition. A simple experiment in this is to have the student describe his observations when he came into the classroom. "Determining the central focus" of his observations is often very revealing and sometimes quite amusing.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — USE OF DETAILS

SKILL: Carefully selecting and using details which complete the major ideas

AIMS: To study the methods of arranging details
1. by order in space
2. by order of observation
3. by order of importance

To discuss and practice the differences between factual and imaginative description

To select and arrange details for greatest emphasis

EMPHASIS: The student must recognize and accept the premise that details are important but they lose their significance if they are just recorded and not selected. Details are selected to create a dominant impression and to maintain unity.

A student should be called upon to demonstrate his ability to exercise good judgment in the use of details.

INSTRUCTIONAL MATERIALS: Models and Exercises, Lesson 7, Lesson 10
Unit Lessons in Composition, Unit 11

SUGGESTIONS: A reminder to the student indicating that his choice of details will often be for emotional effect may be useful.

A reference book for teachers with additional materials is Modern Composition 4.

Remind the student periodically also that the construction of his sentences influences the credibility and significance of the details presented in them.

ORAL AND WRITTEN COMPOSITION:
DESCRIPTIVE

WORD USAGE

SKILL: Selecting the most exact words which contribute to a stronger composition

AIMS: To examine the meaning of and application of denotation and connotation

To write with precision and conciseness

To recognize and use specific and general words

To recognize and use concrete and abstract words

To understand through observation the control of context over word meaning

To establish word choice and position as means of gaining emphasis

EMPHASIS: Getting the student to look for the best word, not automatically accepting his first choice, should be of primary concern to the teacher. The student should know the value of words.

Effort should be made to produce the understanding that the sound of a word in composition also contributes to its effectiveness.

The student should be aware of the emotional overtones of words.

There should be sufficient practice of the skill and the aims to make students aware of their importance.

INSTRUCTIONAL MATERIALS: Models and Exercises, Lesson 11, "Modifiers to Create Vivid Impressions"
Unit Lessons in Composition, Unit 9, Unit 21

SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — FIGURATIVE LANGUAGE

SKILLS: Utilizing figurative language to give color and vitality to composition

Pointing out the practical use of figurative language for clarity of communication

AIMS: To recognize and skillfully apply the use of metaphors and similes

To understand the term "cliche" and to avoid using cliches

EMPHASIS: The student should be familiar with the terms of figurative language, but the concepts may need reinforcment. In doing so, a more sophisticated use of metaphors and similes should be encouraged. Remind students that the misuse of figurative language is a weakness in composition, just as the use of no figurative language is a weakness.

Studying figurative language in composition should be related with the study of figurative language in literature.

INSTRUCTIONAL MATERIALS:
Adventures in Appreciation (pp. 366-371)
Diction and Style in Writing, Chapter 8, "Cliches"
Models and Exercises, Lesson 11, Lesson 27 (p. 189)
Unit Lessons in Composition, Unit 10

SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — CREATIVE COMPOSITION

SKILL: Describing personal and imaginative experiences

AIMS: To speak and write (often combining description with narration and/or exposition) with precision and vitality

EMPHASIS: Practice of personal and imaginative composition should extend throughout the year.

Literature again provides excellent illustration of this type of composition. Many assignments for students could be derived from the reading they do.

INSTRUCTIONAL MATERIALS: Adventures in Appreciation
Models and Exercises

SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — METHODS OF ORGANIZATION

SKILL: Applying the methods of organization by time, space, and importance

AIMS: To select and organize material into a definite, most effective order

To select an effective title for every composition

EMPHASIS: Every student should be given several opportunities to demonstrate his knowledge of the methods of organization. The assignments need not be lengthy in order to accomplish the skill and aims.

INSTRUCTIONAL MATERIALS: Models and Exercises, Lesson 5
Unit Lessons in Composition

SUGGESTIONS: Give the student a jumbled list of main ideas and supporting materials (try to keep the content fairly believable); have the student re-write them, listing them in good order. Acknowledge the fact that there may be more than one acceptable order. A suggested list is given on pages 230 and 231 of Laird's A Writer's Handbook.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

ORGANIZATION

SKILL: Arranging information and ideas into good, logical order

AIMS: To compose an effective introduction

To compose good developmental paragraphs

To compose a conclusion which effectively relates its preceding materials

To review by using controlling idea, thesis statement, and topic sentences

To review the methods of paragraph development; that is, the methods of developing topic sentences

To arrange materials for greater emphasis

EMPHASIS: All students should be able to compose clear, purposeful topic sentences and develop them in an oral or written composition.

INSTRUCTIONAL MATERIALS:

The Effective Theme
English Grammar and Composition 11, Chapters 24 and 25
Models and Exercises (p. 128)
Unit Lessons in Composition

SUGGESTIONS: Remind students that details are essential in expository writing: ". . . exposition, like narration, requires plentiful, sharp details."

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — COHERENCE

SKILL: Achieving clarity through coherence in a paragraph or in a multiparagraph composition

AIMS: To study the arrangement of materials into meaningful order by the cause-effect method

To develop skill in the use of comparison and contrast

To study induction and deduction as necessary to logical, sequential composition

To gain command of transitional devices, linking expressions, repetition, and parallel construction

EMPHASIS: Practice in composition is extremely important in getting the student to express himself fluently. The teacher should stress the point that a theme should "sound good"; in other words, a theme should read smoothly. By stressing coherence the teacher also influences the student's attitude toward emphasizing its importance.

Sentences should proceed easily from one to another, and paragraphs should also be linked to the paragraphs that come before and after.

INSTRUCTIONAL MATERIALS: English Grammar and Composition 11, Chapter 24
Models and Exercises, Lesson 6, Lesson 18 (p. 128)

SUGGESTIONS: The student may understand coherence more easily if it is presented in two types: coherence in structure and coherence in topic.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

UNITY

SKILL: Achieving clarity in composition through unity of paragraphs

AIMS: To develop a paragraph which works toward a common goal; that is, that contains only that which is relevant to the topic sentence

EMPHASIS: Although the student has been exposed to the term and concept of unity, the importance of it justifies additional work with the meaning and practice of it. Stress the two levels of unity: unity within each paragraph and unity of the entire composition.

INSTRUCTIONAL MATERIALS: English Grammar and Composition, Chapter 24
Models and Exercises, Lessons 1, 2, and 3

SUGGESTIONS: The need for limiting the subject and narrowing the topic could be reinforced by combining it with this material.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

COMPARISON

SKILL: Applying the principles of comparison and contrast

AIMS: To study figurative comparisons, especially in connection with the language unit

To write a complete theme of comparison

To apply the techniques of comparison and contrast to the critical response to a book

EMPHASIS: The teacher should, in this theme assignment, also stress the use of transitional devices in comparison.

The teacher must encourage the student to read, then respond to what he has read, especially to write about materials read for class. Assignments should be restricted to the comparison or contrast of one aspect of the work or works.

INSTRUCTIONAL MATERIALS:
Models and Exercises, Lessons 21, 25, and 30
Unit Lessons in Composition, Unit 19
Writing Themes About Literature

SUGGESTIONS: Unit Lessons in Composition has an interesting exercise for understanding of comparison in which basic information is given about two subjects and the student can take that information and write it in paragraph form.

Remind the students of the use of the Book Review Digest and Reader's Guide to Periodical Literature.

Some suggested procedures which a student might follow in writing a book review:

1. Compare or contrast characters within a work.
2. Contrast a character at the beginning of the book with what he is at the end of the book.
3. Compare one aspect of a work with the same aspect (for example, plot, theme, character, setting) in another work by the same author.
4. Compare or contrast the language of one character with the language of another character in the same work or in another work.
5. Compare one author's use of metaphor, simile, or tone with another author's use of these devices.

A helpful teacher reference book is Modern Composition 4, Chapter 8.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — PERSUASION

SKILLS: Developing the individual's ability to influence the opinion of his audience

AIMS: To demonstrate the use of basic persuasive techniques:
1. weighting a paragraph through placement and development of materials
2. acknowledging the opposing view
3. minimizing the contradictory or opposing points
4. weighting a paragraph through tone, phrasing, and word choice

To write a theme in which the student influences the reader's emotions or actions

EMPHASIS: Students have not been formally exposed to a study of persuasive techniques before. The teacher should stress that information which will help the student to achieve the skill and aims named above. Details of argumentation should not be emphasized at this grade level, but at grade twelve.

INSTRUCTIONAL MATERIALS: Models and Exercises, Lesson 26

SUGGESTIONS: Related materials with appropriate theme assignments are included in Unit Lessons in Composition. Chapter headings indicate that which might be helpful, for example: reporting information accurately, presenting evidence, using fact and opinion.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

NARRATION
DESCRIPTION
EXPOSITION

SKILL: Combining the three major types of composition

AIMS: To make the combination of composition types smoothly and skillfully

EMPHASIS: The types of composition have been presented and practiced; multiparagraph compositions should be introduced to all students, and these compositions practiced extensively by average and above-average students.

INSTRUCTIONAL MATERIALS: Models and Exercises, Lesson 22

SUGGESTIONS: A composition could be developed around a news article, which would allow for the exposition of what has happened - the facts presented - and proceed to the fuller "development" of background. The latter would allow for a more imaginative approach to the information.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — LETTERS

SKILL: Writing a good business letter with the additional application of persuasive techniques

AIMS: To review the six parts of the business letter: heading, inside address, salutation, body, closing, signature

To write a meaningful business letter to a person such as a congressman, a school principal. a city official, a school board member, or the school board

EMPHASIS: A real danger lies in the artificiality of many assignments related to the business letter. The best use of this material obviously would be the actual need for such a letter, with the steps needed to complete the learning situation.

INSTRUCTIONAL MATERIALS: English Grammar and Composition 11, Chapter 27, especially 27c

SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

INVESTIGATIVE REPORT

SKILL: Presenting an investigative report

AIMS: To write an investigative report in which the topic outline, note cards, bibliography cards, and informal documentation are utilized

EMPHASIS: The procedures necessary in the preparation and presentation of the report should be stressed. Students should have to demonstrate their use of the various techniques as they work on their reports, with a special emphasis on paraphrasing.

INSTRUCTIONAL MATERIALS: English Grammar and Composition 11, Chapter 29
Teacher Packet

SUGGESTIONS: Practice in writing an investigative report may be related to aspects of literature by the selection of topic.

Paraphrasing is not just the substitution of words; it involves the basic understanding of the materials and the tone with which they were presented. The steps in paraphrasing with which the student should be familiar are:

1. What is the thesis statement?
2. What are the main ideas supporting the thesis statement?
3. In what mood or tone did the author write?

Supplementary material can be found in Macmillan 11, Chapter 7.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

ESSAY TESTS

SKILL: Writing clear answers to essay test questions

AIMS: To practice

1. following directions
2. presenting specific information to support the points being made
3. organizing factual material in a well-developed paragraph
4. organizing proof in a well-developed multi-paragraph essay
5. writing with clarity and mechanical accuracy
6. proofreading the answers

EMPHASIS: If a teacher expects good answers to essay questions, he must plan and phrase good test questions. All students at this level should have proficiency in writing a singel paragraph answer; average and above average students should be expected to write answers of more than one paragraph.

INSTRUCTIONAL MATERIALS:

SUGGESTIONS: Enccuraging the students to outline their materials briefly results in more concise answers.

LANGUAGE

GRADE TEN

Title	Location	Supplementary Materials
English Grammar and Composition II	classroom	
A Glossary of Literary Terms	classroom	
Reference section of the library	library	
The Miracle of Language	IMC	
"The Family Relationships of Language," "The History of Language," "How Does Language Work?" "What Is Language?" - The Story of Language	IMC	
"How Did Language Begin?" The Tree of Language	IMC	
"Origin and Definition of Human Language," - What is Language	IMC	

LANGUAGE

CONCEPT: Language is symbolic.

AIMS: To identify words as symbols having meaning by common agreement

To cite illustrations of words and their referents

To relate language as a symbol to word usage in composition and literature

To define "symbolism"

To name some common symbols

To find symbolism in composition and literature

EMPHASIS: Language as a symbol has been introduced in grade seven, with additional emphasis in grades eight and nine. The primary responsibility of the teacher of grade ten is to relate the work in language to the use of symbolism in composition and literature.

INSTRUCTIONAL MATERIALS: A Glossary of Literary Terms - "Symbol"

SUGGESTIONS: The following are some suggestions of literary selections in which symbolism is significant:
The Bible
The Old Man and the Sea
Lord of the Flies
"Quality," Galsworthy
"The Rat Trap," Lagerlof
Poems:
"Boy at the Window," Wilbur
"Sword," Blake

LANGUAGE

CONCEPT: Language is a system.

AIMS. To apply grammatical principles to the revision of compositions

To apply grammatical principles to the study and improvement of writing style

EMPHASIS: The formal study of grammar is completed in the junior high school. Emphasis in grade ten should be on the utilization of this study by all students.

INSTRUCTIONAL MATERIALS: English Grammar and Composition

SUGGESTIONS: Ideas to help the teacher relate grammar to composition may be found in Unit Lessons in Composition. Especially significant are the assignments connected with sentence structure.

Modern Composition, Book 4 contains information for review of grammar and some suggested exercises using grammar and composition.

LANGUAGE

CONCEPT: Language is speech.

AIMS: To plan, organize, and deliver
1. an informative speech
2. a pet peeve or opinion speech
3. a persuasive speech
4. an entertainment speech

EMPHASIS: To stress that language is oral communication is of importance, but it is also important to point out that listening is a part of this study; any techniques of listening which would be of help to students should be presented to them. The teacher should also impress upon the students the fact that many principles of written communication also apply to oral communication. By teaching one you are strengthening the other.

INSTRUCTIONAL MATERIALS: Teacher Packet

SUGGESTIONS: After the preparation of an investigative report, the teacher may give the students the option of presenting it as a term speech rather than as a term paper.

The impromptu speech may be introduced at grade ten but should not be demanded.

The teacher should use his discretion in determining the number of speeches required of the students, and also in determining the kind of speeches used. The presentation of all four named in the aims may not be necessary.

LANGUAGE

CONCEPT: Language has a traceable history and is constantly changing.

AIMS: To use a dictionary in helping to trace the history of a word.

To become acquainted with various types of dictionaries and their possible uses

To learn how dictionaries are compiled

To trace the growth and development of language, especially English

To point out word invention and changes in word meaning

To analyze word meanings in and out of context

EMPHASIS: An in-depth study of the Indo-European family of languages is a major responsibility of the teacher at this grade level.

INSTRUCTIONAL MATERIALS:

American College Dictionary
Concise Oxford Dictionary of Current English
A Dictionary of Cliches
Funk and Wagnall's Standard College Dictionary
Webster's New World Dictionary of the American Language
Webster's Third New International Dictionary of the English Language: Unabridged
Webster's Seventh New Collegiate Dictionary
Webster's Dictionary of Synonyms
The Rhyming Dictionary of the English Language
Abbreviation Dictionary
The Devil's Dictionary
The Dictionary and Usage: A Book of Readings
Johnson's Dictionary (Samuel Johnson)
Thesaurus
The Miracle of Language
What is Language?
The Story of Language, Pei

SUGGESTIONS: Modern Composition Book 4 has some information on language in Chapter One.

Have the students:

Examine a list of ten words in a desk dictionary, an unabridged dictionary, and a vest pocket dictionary; discuss the differences in the definitions.

Read some of Samuel Johnson's definitions.

Prepare a list of five words common to the English language. Then find twelve sources where these words are used and make up a definition of your own based on these sources.

Write as many sentences as you can, illustrating the different meanings of the words stand, quite, and nice.

Make up some words which do not exist in English and which in your opinion represent sound produced by some objects. Use them in sentences; find out whether your classmates are able to understand the meaning of these onomatopoetic words just from the sounds employed.

Is it possible for you to guess the meaning of the following words merely by the sounds they represent:

bakbuk	/bakbuk/
zuchen	/cisən/
rohog	/rohog/
quietschen	/kwi-c n/
csapkad	/capkad/
zamzem	/zamzem/

The student should be aware of the principal groups of Indo-European language (Latin, Germanic, Greek, Celtic, Balto-Slavik, Indo-Iranian, Armenian, Albanian, Hittite, or Tocharian and Greek).

After identifying the nine principal groups of Indo-European language, locate the geographic placement of each. What relationships are evident? Is there a pattern noticeable? Does geography appear to influence language?

Using such common words as father, mother, God, friend, chocolate, milk, home, etc., write each word in the nine principal groups of Indo-European language. Note the similarities among the word forms.

Our given names in English - and our family names as well - often have interesting backgrounds. Look up your name and the names of your parents and some of your friends. Your librarian can give you assistance in finding source material, such as Eric Partridg's Name This Child.

LANGUAGE

CONCEPT: Language is made up of social, professional, and regional dialects which operate on various levels.

AIMS: To point out dialects and levels of language usage as they arise in literary selections, compositions, or class discussions.

EMPHASIS: Dialects are taught extensively in grade eleven and therefore not taught or emphasized in grade ten.

INSTRUCTIONAL MATERIALS:

SUGGESTIONS:

LITERATURE

GRADE TEN

Novels	Location	Supplementary Materials
Animal Farm	IMC	
Black Like Me	Mayo IMC	
The Call of the Wild	IMC	Record: "The Call of the Wild" Mayo IMC
The Count of Monte Cristo	JM ERC	
Christy	JM IMC	
Death Be Not Proud	JM ERC	
The Devil's Advocate	Mayo IMC on order	
Don Quixote	IMC - Patterns of Literature: The Short Story	Record: "Man of La Mancha" IMC
Face of A Hero	Mayo IMC	
Gone With The Wind	JM ERC	
The Good Earth	Mayo IMC	
Joy in the Morning	JM IMC	
Lilies of the Field	Mayo IMC	
Loneliness of the Long Distance Runner	JM ERC	
The Loon Feather	Mayo IMC on order	
The Lord of the Flies	IMC	
The Moon Spinners	JM ERC	
The Most Dangerous Game	Mayo IMC	
Mr. and Mrs. Bo Jo Jones		
Mrs. Mike	JM ERC	
Old Mali and the Boy		Record: "Understanding and Appreciation of the Novel" IMC
The Old Man and the Boy	JM ERC	
The Old Man and the Sea	IMC	
The Once and Future King	IMC	Record: "Camelot" IMC
The Outsiders		
The Ox-Bow Incident	Mayo IMC	
A Patch of Blue	Mayo IMC; JM ERC	
The Pearl	IMC	
Red Badge of Courage	Mayo IMC	Record: "Red Badge of Courage" JM IMC
The Red Pony	Mayo IMC	
"R" Is For Rocket	JM ERC	
Shane	Mayo IMC	
Swiftwater	IMC	
A Tale of Two Cities	IMC	Record: "A Tale of Two Cities" IMC Sound filmstrip: "A Tale of Two Cities; Analysis and Evaluation" JM IMC Record: "Great Novels and Their Authors" (Charles Dickens) JM IMC
Tell Me That You Love Me, Junie Moon	Mayo IMC	

Novels	Location	Supplementary Materials
The Time Machine	Mayo IMC	
To Kill a Mockingbird	IMC	
Topaz	JM ERC	
Travels With Charley	IMC	
The War of the Worlds	JM ERC	Record: "The War of the Worlds" Mayo IMC Sound filmstrip: "What to Look For in Drama and Fiction: the Transgression, Foreshadowing and Prophecy; the Use of Title; the Symbol" JM IMC

Drama	Location	Supplementary Materials
Camelot and Idylls of the King	Mayo IMC	Record: "Camelot" IMC
Cyrano de Bergerac	Mayo IMC	Tape: "Cyrano de Bergerac"
Hello, Dolly!	Mayo IMC	Record: "Hello, Dolly!" Mayo IMC
Julius Caesar	Adventures in Appreciation	Record: "Ages of Man: Part One" (Shakespeare) JM IMC Record: "Ages of Man: Part Two" (Shakespeare) JM IMC Tape: "Elizabethan Everyday Life" (with filmstrip) JM IMC Film: Four Views of Caesar AV Office Filmstrip: "An Introduction to Shakespeare" JM IMC Record: "Many Voices - Julius Caesar" Mayo IMC Tape: "Shakespeare's London" with filmstrip JM IMC Tape: "Shakespeare's Theater" with filmstrip JM IMC Record: "Understanding and Appreciation of Shakespeare" (style, themes, etc.) Mayo IMC Tape: "Shakespeare Stage Production" IMC
The Matchmaker	Contemporary American Drama, Mayo IMC	Record: "Hello, Dolly!" Mayo IMC
My Fair Lady	Mayo IMC	Record: "My Fair Lady" Mayo IMC
Pygmalion	Adventures in English Literature, JM and Mayo Senior English	Record: "My Fair Lady" Mayo IMC
Romeo and Juliet	IMC	Record: "Just for Laughs; Romeo and Juliet" by Andy Griffith, JM IMC Record: "Romeo and Juliet" IMC Filmstrip: "Shakespeare's Theater" (series) "Romeo and Juliet" JM IMC
Romeo and Juliet/West Side Story	Mayo IMC	Record: "West Side Story" Mayo IMC
The Taming of the Shrew	IMC	Tape: "Kiss Me Kate" Mayo IMC Tape: "The Taming of the Shrew" Mayo IMC

SUPPLEMENTARY MATERIALS WHICH MAY BE USED WITH UNITS ON MUSICAL THEATRE OR STORIES WITH THEIR ADAPTATIONS ARE:

Anna and the King of Siam / The King and I	Adventures in Appreciation	Record: "The King and I" Mayo IMC
Green Grow the Lilacs/Oklahoma"		Record: "Oklahoma!" Mayo IMC

Drama	Location	Supplementary Materials
Liliom / Carousel		Record: "Carousel" Mayo IMC
My Sister Eileen / Wonderful Town		
Oliver Twist / Oliver		Record: "Oliver" IMC
The Once and Future King / Camelot		
Short Stories by Scholem Aleichem / Fiddler on the Roof		Record: "Fiddler on the Roof" Mayo IMC
Tales of the South Pacific / South Pacific		Record: "South Pacific" Mayo IMC
The Year the Yankees Lost the Pennant / Damn Yankees		Record: "Damn Yankees" Mayo IMC
		Record: "Funny Girl" Mayo IMC
		Record: "I Do, I Do" Mayo IMC
		Record: "Kismet" Mayo IMC
		Record: "Porgy and Bess" Mayo IMC
		Record: "Showboat" Mayo IMC
		Record: "The American Musical Theater: Twenty-eight numbers from musical comedies over the years" JM IMC

Short Stories	Location	Supplementary Materials
"Aesop's Fables"	Patterns Of Literature: The Short Story, IMC	Record: "Understanding and Appreciation of the Short Story" (for general use with the short story) JM IMC
"After You, My Dear Alphonse"	Teacher Packet	
"The Apple Tree"	Patterns, IMC	
"The Best of Simple"	Teacher Packet	
"The Bet"	Mayo IMC	
"Beware of the Dog"	Adventures in Appreciation (Laureate edition)	
The Bible		
"The Bishop's Candlesticks"	Adventures in Appreciation	
"The Black Cat"	Patterns, IMC	
"The Brothers"	Patterns, IMC	
"By the Waters of Babylon"	Adventures in Appreciation	
"Cabuliwallah"	Patterns, IMC	
"The Cask of Amontillado"	Adventures in Appreciation	
"Contents of a Dead Man's Pockets" (An Untitled Story)	Adventures in Appreciation	
"Cricket Boy"	Patterns	
"Footfalls"	Teacher Packet	
"God Sees the Truth, But Waits"	Patterns	
"The Heathen"	Adventures in Appreciation	
"An Honest Thief"	Patterns	
"How Much Land Does A Man Need?"	Patterns	

Short Stories	Location	Supplementary Materials
"The Last Class"	Patterns, IMC	
"The Last Judgment"	Teacher Packet	
"Leningen Versus the Ants"	Adventures in Appreciation	
"The Lumber Room"	Teacher Packet	
"The Man and the Adder"	Patterns	
"The Most Dangerous Game"	Mayo IMC	
"A Mother in Mannville"	Adventures in Appreciation	
"The Open Window"	Adventures in Appreciation	
"The Peasant Marey"	Patterns	
"The Piece of String"	Patterns	
"Quality"	Patterns Adventures in Appreciation	
"The Quiet Man"	Patterns	
"The Rat Trap"	Adventures in Appreciation	
"The Ruby"	Patterns	
"A Slander"	Patterns	
"To Build A Fire"	Classic Ourselves and Others JM	
"Train from Rhodesia"	Patterns	
"Under Cover of Darkness"	Patterns	
"The Waltz"		
"War"	Patterns	
"A Weary Hour"		

Short Stories	Location	Supplementary Materials
"Windfighters"	Ourselves and Others, JM	
Collection of short stories by Sholem Aleichem		
"The Outnumbered"	Mayo IMC	

Poetry	Location	Supplementary Materials
"Aaron Stark"	Teacher Packet	
"Ars Poetica"	Adventures in Appreciation (Laureate edition)	Record: "Archibald MacLeish Reads His Poetry" JM IMC
"As I Grew Older"	Black Voices	
"Battle of Achilles and Hector" from The Iliad	Patterns of Literature	
"Boy at the Window"	Adventures in Appreciation (Laureate and Olympic)	
"Bridge Over Troubled Water"	Teacher Packet	
"Buffalo Bill's Defunct"	Teacher Packet	
"Celestial Surgeon"	Teacher Packet	
"Chartless"	Teacher Packet	
"The Creation"	Teacher Packet	
"Crystal Moment"	Teacher Packet	Record: "Many Voices" JM IMC Adventures in American Literature (Olympic)
"The Congo"		Record: "Vachel Lindsay Reads 'The Congo,' 'Chinese Nightingale,' and Other Poems" JM IMC
"A Creed"	Teacher Packet	
"Crossing the Bar"		
"Danny Deever"	Adventures in Appreciation	
Ecclesiastes, The Bible		
"Eldorado"	Adventures in Appreciation	Record: "Poems and Tales of Edgar Allen Poe" JM IMC
"Elegy," Bridges	Teacher Packet	
"Elegy," Millay	Adventures in Appreciation	
English and Scottish Ballads		
"The Erl-King"	Adventures in Appreciation	Record: "Basil Rathbone Reads Edgar Allen Poe" JM IMC
"Fear"	Adventures in Appreciation	
"First Ice"	Teacher Packet	
"Four Preludes on Playthings of the Wind"	Adventures in Appreciation	
"From the Dark Tower"	Teacher Packet	
"General William Booth Enters Into Heaven"	Teacher Packet	
"Get Up and Bar the Door"	Adventures in Appreciation	Record: "Burl" (Burl Ives, ballads) Mayo IMC Record: "Joan Baez" (ballads) Mayo IMC Record: "Jupiter Book of Ballads" Mayo IMC

Poetry	Location	Supplementary Materials
		Record: "Flat Rock Ballads, Sung and Played by Carl Sandburg" JM IMC
"Hi-Yo, Hi-Yo, Discernible Today"		Record: "Folk Box" JM IMC
"How Siegfried Fought With the Saxons" from The Nibelungenlied	Patterns of Literature	
"Hurt Hawks"	Teacher Packet	
"I Am Raftery"	Adventures in Appreciation	
The Iliad	Patterns of Literature	
Idylls of the King		Record: "Idylls of the King" Mayo IMC
"I'm Nobody"	Teacher Packet	Record: "Poems by Emily Dickinson" Mayo IMC
"Incident"	Black Voices	
"In Just"	Adventures in Appreciation	
"I Years Had Been from Home"	Teacher Packet	
"Kid Stuff"		
"La Belle Dame Sans Merci"	Adventures in Appreciation	
"The Laboratory"	Adventures in Appreciation	
"The Leaden-Eyed"	Teacher Packet	
"Lee"	Adventures in Appreciation	
"Legend of The Cid"	Patterns of Literature	
"Lord Randall"		
"The Lotus-Eaters and the Cyclops" from The Odyssey	Patterns of Literature	
"Mending Wall"	Teacher Packet	
"Mockingbird"	Teacher Packet	
"Morte de Arthur"	Adventures in Appreciation	
"My Heart Has Known Its Winter"	Teacher Packet	
"A Narrow Fellow in the Grass"	Teacher Packet	
"No Man is an Island"		
"A Note of Humility"	Teacher Packet	
The Odyssey	Mythology, by Edith Hamilton	Record: "Homer: The Iliad and The Odyssey" JM IMC Filmstrip: "Our Heritage from Ancient Greece, Part I" JM IMC
"An Old Story"	Teacher Packet	
"Opportunity"		
"Out-out"		
"O What is That Sound?"	Adventures in Appreciation	
"Ozymandias"	Teacher Packet	
"Patterns"		
"A Peculiar Man"	Adventures in Appreciation	Record: "Ogden Nash Reads Ogden Nash" Mayo IMC

Poetry	Location	Supplementary Reading
"The Prophet"	Adventures in Appreciation	
"Requiem"	Adventures in Appreciation	
"The Right Kind of People"	Teacher Packet	
"The Rubaiyat of Omar Khayyam"	Adventures in Appreciation	Record: "The Rubaiyat of Omar Khayyam" JM IMC
"Snake"	Teacher Packet	
Song of Roland	Patterns of Literature	
"The Sound of Silence"	Teacher Packet	
"Telephone Conversation"	Teacher Packet	
"Theme from English B"	Teacher Packet	
"The Tuft of Flowers"	Adventures in Appreciation	Record: "Robert Frost Reads Frost" Mayo IMC Tape: "An Afternoon With Robert Frost" Mayo IMC
"Today"	Teacher Packet	
"We Real Cool"	Teacher Packet	
"They Do Not Speak"	Teacher Packet	

GENERAL REFERENCES

A Concise Treasury of Great Poems
Mayo IMC

Record: "Anthology of Negro Poets" Mayo IMC

Record: "Many Voices" IMC

Record: "Poetry: Like It or Not" Mayo IMC

Record: "Understanding and Appreciation of Poetry" IMC

Record: "The Forms of Poetry" JM IMC

Tape: "The Melody of Poetry" JM IMC

Filmstrip with record: "The Poetic Experience" Mayo IMC

LITERATURE — NOVEL

CONCEPT: The novel is a vehicle through which man expresses his relationship to himself.

AIMS: To study the novel as a literary genre

To recognize the levels of meaning of a piece of literature

To reach an understanding of literary symbolism

To realize that man places a value upon himself which affects the attitude of others toward himself

EMPHASIS: The study of a minimum of three novels is recommended. At least one of these should be taught intensively.

INSTRUCTIONAL MATERIALS:

Face of a Hero, Boule
Lilies of the Field, Barrett
Loonfeather, Fuller
Old Mali and the Boy, Sherman
Old Man and the Sea, Hemingway
Patch of Blue, Kata
The Pearl, Steinbeck
The Red Badge of Courage, Crane
A Tale of Two Cities, Dickens

SUGGESTIONS: Symbolism is especially evident in The Pearl, The Old Man and the Sea, Old Mali and the Boy, and Red Badge of Courage.

The Pearl may be studied as a parable.

Good illustrations of imagery are available in several selections.

Study of Old Mali and the Boy is recommended for average and below average ability students. These students also relate well to the youth in Red Badge of Courage. The oral reading of the latter selection may help the students with reading difficulty move more rapidly through the novel.

Nature as a release for man is evident in The Pearl, and it is especially evident in Old Man and the Sea.

LITERATURE — DRAMA

CONCEPT: Man's attitude toward himself is the subject of many dramatic selections.

AIMS: To study drama as a literary form

To learn the vocabulary of drama: action, atmosphere, climax (crisis), conflict, dialogue, exposition, fantasy, farce, pantomime, plot, props (properties), set, setting, stage business, stage directions, tempo (pace), theme

To examine the personal satisfaction which man achieves when he places his own life in perspective

EMPHASIS: The individual sees himself in a variety of roles. Use this play (Cyrano) to illustrate how one man saw himself, how others saw him, the the humor of the situation.

INSTRUCTIONAL MATERIALS: Cyrano de Bergerac, Rostand

SUGGESTIONS: Man's attitude toward himself can be studied in other selections, also; Julius Caesar may provide another example in dramatic form.

LITERATURE — SHORT STORY

CONCEPT: Man's attitude toward himself has been represented in short stories.

AIMS:
To study the structure of a short story

To study the meaning and application of terms: irony, imagery, symbolism

To discover the values of man

To place the short story in its historical perspective

EMPHASIS: The short story should represent a major portion of literature studied at this level. With the materials available, there should be few problems in teaching for form and content.

INSTRUCTIONAL MATERIALS:
"The Bet," Chekhov
"Contents of a Dead Man's Pockets" (An Untitled Story) Finney
"An Honest Thief," Dostoevsky
"How Much Land Does a Man Need?" Tolstoy
"Last Class," Daudet
"A Mother in Mannville," Rawlings
"The Peasant Marey," Dostoevsky
"Quality," Galsworthy
"Quiet Man," Walsh
"Slander," Chekhov
"The Waltz," Parker
"War," Pirandello
"A Weary Hour," Mann

SUGGESTIONS:

LITERATURE — POETRY

CONCEPT: Man's relationship to himself is vitally shown in his poetry, for it is his statement of himself - his goals, his trials, his victories, his defeats, his emotions.

AIMS: To study the lyric form of poetry

To show the role of emotion in poetry

To see the importance of word choice in the shades of meaning of a poem

To use imagination in reading and interpreting poetry

EMPHASIS: Enough poems should be studied to enforce the concept and accomplish the aims. This does not mean that the poems must be taught all at once, or in one unit.

INSTRUCTIONAL MATERIALS:
"As I Grew Older," Hughes
"Boy at the Window," Wilbur
"Eldorado," Poe
"Fear," Crane
"First Ice," Voznesensky
"From the Dark Tower," Cullen
"I Am Raftery," Raftery
"I'm Nobody," Dickinson
"I Years Had Been from Home," Dickinson
"My Heart Has Known Its Winter," Bontemps
"Opportunity," Sill
"Ozymandias," Shelley
"Theme for English B," Hughes
"Today,"
"We Real Cool," Brooks

SUGGESTIONS: Materials can serve a valuable function as supplementary content in a unit as well as primary sources for a unit.

Some selections - "As I Grew Older," "From the Dark Tower," "My Heart Has Known Its Winter," and "Theme for English B" - may also be a part of the study of the literature of the minorities.

LITERATURE — NOVEL

CONCEPT: The novel demonstrates man's relationship to his fellow man.

AIMS:

To see the need for man to have compassion for his fellow man

To see the growth of the individual when he shows concern for others

To see the negative results when man sees only his personal goals and ambitions

To recognize human strengths and frailties through novels

To introduce the meaning of satire

To study the contributions of dialogue to the development of relationships among characters

To discover the depth of development of plot, character, and setting in a novel

To study the use of episodes in advancing plot and characterization

To discover the uses of sequence in plot development

To analyze the combination of comic and tragic elements in the novel

EMPHASIS: Allow for a thorough study of the novel form with the study of various elements of theme. The concept of man's relationship to his fellow man is perhaps not something which is taught, but rather something which is developed. Strive to give the students as many opportunities to see these relationships as time allows.

INSTRUCTIONAL MATERIALS:

Animal Farm, Orwell
Don Quixote, Cervantes
Lilies of the Field, Barrett
Face of A Hero, Boulle
The Ox-Bow Incident, Clark
A Patch of Blue, Kata
To Kill a Mockingbird, Lee
Tell Me That You Love Me, Junie Moon, Kellogg

SUGGESTIONS: Lilies of the Field, A Patch of Blue, and To Kill A Mockingbird may be a part of a unit on minorities.

Animal Farm has been used successfully as a primary source for

the development of a unit: the corruption of power; the Russian Revolution (Lenin, Stalin, Pravda, Czar Nicholas II, Rasputin); propaganda; slanted words; the role of the silent, uninformed majority; dictatorship; the apathy of the average citizen.

At this grade level, the study of excerpts of Don Quixote may be sufficient. The musical Man of La Mancha is also based on the story of Don Quixote.

LITERATURE

DRAMA

CONCEPT: Man's relationship to man allows study, through the dramatic form, of the individual's role in a society.

AIMS: To see the drama which exists in life

To determine that which is unique about drama as a literary form

To emphasize the timelessness of good drama

To discover the universality of theme

To see the importance of secondary relationships to characters

To study man as an individual, then as a member of a group

To stress the terminology of form and structure in classical drama: comedy, tragedy, antagonist, protagonist, tragic flaw, pun, soliloquy, aside, blank verse, pause, dramatic irony, anachronism, exposition, rising action, climax (crisis), falling action, resolution (catastrophe, denouement)

To discover the methods of character development in drama

To examine the construction of a full-length play with its division into acts and scenes

To encourage the imagination of the reader as he comes to realize the freedoms and limitations of drama (e.g. time, space, character development)

EMPHASIS: If interest and/or ability level of the students should indicate that this study would be more detrimental than beneficial, the teacher should use discretion in including it in his program. An abridged version of this play or another play better suited to the specific class might then be taught.

INSTRUCTIONAL MATERIALS: Julius Caesar, Shakespeare

SUGGESTIONS: There is an excellent opportunity for study of internal conflict - mental and spiritual - in the characterization of Brutus.

The teacher may correlate this play with Animal Farm and Lord of the Flies.

A lesson for the citizen of a democracy today may be found in this drama; the current relevancy would be appropriate.

LITERATURE — MUSICAL THEATRE

CONCEPT: The growth of drama based on previous works presents an exciting approach to man's association with his fellow man.

AIMS: To acquaint the student with a good overview of the development of the musical theater form from approximately 1859 to the present

To stress musical theatre as America's unique contribution to drama

To study the adaptation of a play or novel into musical theatre and note the reasons for changes made

To recognize the fusion of the elements of drama into musical theatre: words, music, conflict, action, dance, character, antagonist, protagonist, plot, sub-plot, setting, characterization, dialogue, situation comedy, style, mood

To master basic terms: musical score, intermission, chorus, choreography, lyrics, libretto, orchestra, act, scene, prelude, overture, ballad, finale, reprise

To learn the two basic kinds of comedy (Plautine and Aristophanic), a basic knowledge of their history, and some contemporary illustrations

EMPHASIS: Drama should be a major unit in the sophomore year. Recommended works should include a Shakespearean play and a minimum of one other play or novel with its musical adaptation. Terms listed in the aims should be mastered. Effective teaching of the concept and aims would probably require the examination of several selections during the year.

INSTRUCTIONAL MATERIALS:

Anna and the King of Siam / The King and I
Green Grow the Lilacs / Oklahoma!
Liliom / Carousel
The Matchmaker / Hello, Dolly!
My Sister Eileen / Wonderful Town
Oliver Twist / Oliver!
The Once and Future King / Camelot
Pygmalion / My Fair Lady
Romeo and Juliet / West Side Story
Short stories by Sholem Aleichem / Fiddler on the Roof
Tales of the South Pacific / South Pacific
The Taming of the Shrew / Kiss Me Kate
The Year the Yankees Lost the Pennant / Damn Yankees

SUGGESTIONS: Material may lend itself to study based on form, or on theme, in

combination with selections from other genre.

Enough selections are given so there should be the possibility of choices made based on interests and abilities of the student.

The opportunity should present itself in this unit to acquaint the student with theater etiquette.

The Most Happy Fella by Frank Loesser contains many of the elements of drama and musical theater which should be taught in this unit.

Teacher should stress the active participation in drama: acting out scenes, listening to records, doing individual projects, attending movies, and attending live theater performances (such as Civic Theater or Guthrie Theater).

Pygmalion is used in grade twelve in their study of satire; in grade ten, concentrate on the plot, characterization, and transition to My Fair Lady.

A Connecticut Yankee in King Arthur's Court, by Mark Twain, may be used in correlation with Camelot, Idylls of the King, and The Once and Future King.

LITERATURE — SHORT STORY

CONCEPT: Man's relationship to his fellow man - the exploration of human values, his public image, brotherhood - is vividly examined through the short story.

AIMS: To teach the short story form

To reinforce knowledge of terms: exposition, rising action, climax, falling action, resolution (catastrophe or denouement), character, mood, symbolism, irony, satire, style, parable, setting, point of view, tone, foreshadowing, compression, fable, moral, plot, theme

To discover the attitudes held by man and the varied expression of them

EMPHASIS: Short stories offer opportunities to explore what man has thought about his fellow man. Combine the study of themes with the study of form; the relationship between the two is intriguing.

INSTRUCTIONAL MATERIALS:

"Aesop's Fables," Aesop
"After You, My Dear Alphonse," Jackson
"The Apple Tree," Mansfield
"The Bet," Chekhov
"The Bishop's Candlesticks," from Les Miserables, Hugo
"The Black Cat," Poe
"Brothers," Bjornson
"The Cabuliwallah," Tagore
"The Cricket Boy," Sung-Ling
"Footfalls," Steele
"God Sees the Truth, But Waits," Tolstoy
"The Heathen," London
"The Lumber Room," Munro (Saki)
"Piece of String," Maupassant
"The Rat Trap," Lagerlof
"The Ruby," Alvaro
"Slander," Chekhov
"Train from Rhodesia," Gordimer
"Under Cover of Darkness," T'sung-Wen

SUGGESTIONS: Although we tend to overlook the Bible as a study in literature, it offers an excellent resource both in style and content. Excerpts of the Bible may be studied here for its comments on man and his relationship to his fellow man. The episode of the Prodigal Son is one particular suggestion.

The list of instructional materials includes a variety from several different nations; this could be capitalized on to stress the universality of the short story.

LITERATURE — POETRY

CONCEPT: Man's relationship to his fellow man can be effectively studied through poetry.

AIMS:

To examine the different forms of poetry

To discover that man is not alone but is in union with his fellow man

To realize that everything that man encounters becomes a part of him

To learn the terminology which assists in analyzing and understanding poetry: alliteration, ballad stanza, couplet, elegy, free verse, blank verse, onomatopoeia, quatrain, sestet, octave, sonnet, imagery, connotation, denotation, figurative language, rhyme, rhythm, foot, meter, iambic pentameter, scansion, stress (accent)

To see the fusion of content and form

To read in poetry about the effects of society on the individual

EMPHASIS: The enjoyment of poetry should be stressed; making the selections relevant to the student should increase his acceptance of poetry. Because the student will build on information presented at this grade level, it is important that he master the terms, too.

INSTRUCTIONAL MATERIALS:

"Aaron Stark," Robinson
"Bridge Over Troubled Water," Simon
"A Creed," Markham
"Danny Deever," Kipling
"Erl-King," von Goethe
"From the Dark Tower," Cullen
"Get Up and Bar the Door," ballad
"Incident," Cullen
"Kid Stuff," Horne
"La Belle Dame Sans Merci," Keats
"The Laboratory," Browning
"The Leaden-Eyed," Lindsay
"Lee," Benet
"Lord Randall," ballad
"Mending Wall," Frost
"No Man Is An Island," Donne
"An Old Story," Robinson
"O What is that Sound?" Auden
"Patterns," Lowell
"The Right Kind of People," Markham
"The Sound of Silence," Simon
"Theme for English B," Hughes

INSTRUCTIONAL MATERIALS: "They Do Not Speak," MacLeish
"The Tuft of Flowers," Frost

SUGGESTIONS: Poetry is often more easily incorporated into other units to be taught for theme or form.

Another potential source for study by form is a book of ballads: English and Scottish Folk Ballads. Individual selections of this type are found in abundance in most libraries. Attempt to combine the traditional, standard ballads with the many contemporary songs.

LITERATURE — EPIC POETRY

CONCEPT: Epic poetry develops in a special way man's relationship to his fellow man.

AIMS: To demonstrate the epic form of poetry

To incorporate with the study of form the attitudes of man toward man, especially from an earlier period of history

EMPHASIS: The student should be exposed to at least one example of epic poetry.

INSTRUCTIONAL MATERIALS:
"The Lotus-Eaters and the Cyclops" from The Odyssey, Homer
"Battle of Achilles and Hector" from The Iliad, Homer
"How Siegfried Fought with the Saxons" from The Nibelungenlied
Song of Roland
Legend of the Cid
Idylls of the King, Tennyson

SUGGESTIONS: The changing concept of a hero is a theme which may be developed successfully with these materials.

The novel Face of a Hero presents a contemporary image of the hero and the concept of a hero.

Excerpts of the selections named may be sufficient in study at this grade level, with consideration given to the ability and interests of the student.

The long narrative of Don Quixote, with its discussion of a hero, may also be studied here; and Don Quixote is the basis for the musical Man of La Mancha.

A possible grouping of materials for study may be built around Idylls of the King, The Sword and the Stone (White), A Connecticut Yankee in King Arthur's Court (Twain), and the musical Camelot.

LITERATURE

NOVEL

CONCEPT: Man's relationship to nature and to his environment is revealed through novels.

AIMS: To see man in his conflict with nature

To see man in his environment, with the subsequent adaptation to it, the rejection of it, or defeat by it

To examine the development of characterization in a novel

To study symbolism and theme

EMPHASIS: A minimum of one selection should be taught for the emphasis of the novel form and for its use by an author.

INSTRUCTIONAL MATERIALS:

Animal Farm, Orwell
Black Like Me, Griffin
The Call of the Wild, London
The Good Earth, Buck
Lord of the Flies, Golding
The Old Man and The Sea, Hemingway
The Pearl, Steinbeck
The Red Pony, Steinbeck
Shane, Schaefer
Swiftwater, Annixter
Tell Me That You Love Me, Junie Moon, Kellogg
The Time Machine, Wells

SUGGESTIONS: Although technically not a novel, Black Like Me clearly reveals a study of the Negro in his environment.

Swiftwater has been especially enjoyed by students of average and below average ability.

Tell Me That You Love Me, Junie Moon is also an interesting study of the relationship which develop among the characters, affording a revealing psychological study.

A correlation of characters and what they represent can be found in Lord of the Flies and Animal Farm.

The study of symbolism is especially appropriate for Animal Farm, Lord of the Flies, The Pearl, and The Old Man and the Sea.

LITERATURE

SHORT STORY

CONCEPT: The short story allows examination of man's relationship to nature and to his environment.

AIMS: To see the suspense in man's association with his physical and emotional surroundings

To study man's need for knowledge and imagination in adapting to changes in nature and environment

To understand "point of view" as a writing technique for producing special effects

To stress the short story form: plot structure, character analysis, setting

To recognize the real significance of setting in a short story

To analyze the kinds of conflict and the authors' approaches to conflict

EMPHASIS: Enough selections should be used to accomplish fully the concept and aims outlined here.

INSTRUCTIONAL MATERIALS:

"The Apple Tree," Mansfield
"Beware of the Dog," Dahl
"By the Waters of Babylon," Benet
"The Heather," London
"Leningen Versus the Ants," Stephenson
"Most Dangerous Game"
"To Build a Fire," London
"Windfighters," Abbott

SUGGESTIONS:

LITERATURE — POETRY

CONCEPT: Man's relationship to nature and to his environment is widely expressed through poetry.

AIMS: To study the relationship of content to style

To see the power of nature as revealed through poetry

To study man in his environment

To allow the comparison and contrast of authors, their approaches to subject matter, and their attitudes

To master additional terms: alliteration, assonance, consonance, lyric, metaphor, simile, figurative language (all types), free verse, typographical form, onomatopoeia

EMPHASIS: The understanding that literature, including poetry, is meant to be enjoyed should be remembered. The oral reading of poetry by the teacher, by the students, and by professionals on record, may assist in this enjoyment. Teaching all of the selections in this category should not be necessary, but enough should be presented that the concept is demonstrated and the aims are accomplished.

INSTRUCTIONAL MATERIALS:

"Aaron Stark,"
"Bridge Over Troubled Waters," Simon
"Crystal Moment," Coffin
"The Congo," Lindsay
"Four Preludes on Playthings of the Wind," Sandburg
"The Grasshopper," Cummings
"Hi-Yo, Hi-Yo, Discernible Today," Anderson
"Hurt Hawks," Jeffers
"In Just," Cummings
"A Narrow Fellow in the Grass," Dickinson
"A Note of Humility," Bontemps
"Out-out," Frost
"Smells," Morley
"Smoke," Cummings
"Snake," Lawrence
"A Teacher,"
"Telephone Conversation," Soyinka
"Today,"

SUGGESTIONS: Imagery - taught as that which appeals to the senses - is particularly evident in several of these selections.

With lyrics by Paul Simon and music by Arthur Garfunkle, "Bridge Over Troubled Waters" is only one of many songs which has value as literature.

The poems by Bontemps and Soyinka may be incorporated into a study of Negro literature.

"A Narrow Fellow in the Grass" and "Snake" afford a good opportunity to contrast the attitudes and styles of two authors talking about the same subject.

LITERATURE

NOVEL

CONCEPT: The presence of a supreme being suggests questions which have been considered in the novel.

AIMS: To consider man's need for a supreme being

To examine the power of man's belief in God

EMPHASIS: The Lilies of the Field is a good illustration of the novel which sets forth the goodness of man and the power of man's belief in God. Other selections may be used to illustrate the concept in a positive or negative aspect.

INSTRUCTIONAL MATERIALS:

Christy, Marshall
The Devil's Advocate, West
The Left Hand of God, Barrett
The Lilies of the Field, Barrett
Stars in My Crown, Brown

SUGGESTIONS:

LITERATURE — SHORT STORY

CONCEPT: Man's relationship to a supreme being is explored through the short story.

AIMS: To see the spiritual growth of the characters

To attempt to comprehend the mercy and understanding of a supreme being

EMPHASIS: The minimum reading is given here; the use of additional materials which enforce the concept is encouraged.

INSTRUCTIONAL MATERIALS: "God Sees the Truth, But Waits," Tolstoy
"The Last Judgment," Capek

SUGGESTIONS: The selections named here relate closely to the stories named in man's relationship to his fellow man.

In discussing the quality of mercy in a supreme being, the quality of mercy in man may also be considered. A story such as "The Outcasts of Poker Flats" examines the judgment by man of his fellow man.

The Bible as a source is obviously appropriate, with the parables and the stories of Job and Ruth as suggested possibilities.

LITERATURE — POETRY

CONCEPT: Man's relationship to a supreme being is described in poetic form.

AIMS: To see the use of poetry in expressing man's various attitudes toward religion

To study the effects of religious attitudes on man and his attitudes toward death

To understand the terms of poetry, including "epitaph" and "elegy."

EMPHASIS: The teaching of this concept and these aims should result in the knowledge that ideas have been explored, not that answers have been found.

INSTRUCTIONAL MATERIALS:

"Celestial Surgeon," Stevenson
"Chartless," Dickinson
"The Creation," Johnson
"Crossing the Bar," Tennyson
"Ecclesiastes 3," The Bible
"Elegy," Bridges
"Elegy," Millay
"General William Booth Enters Into Heaven," Lindsay
"Kid Stuff," Horne
"An Old Story," Robinson
"Patterns," Lowell
The Prophet, Gibran
"Requiem," Stevenson
"The Rubaiyat," Khayyam

SUGGESTIONS: The student may wish to compare and/or contrast the ideas in these selections with the ideas presented by some contemporary authors and songwriters.